STONE PULPIT AT SHREWSBURY.

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There are few places in England so familiarly known by name as Shrewsbury: every one has heard of "*Shrewsbury clock*" and other historical and literary associations of this ancient town; but many who know Shrewsbury by repute are little aware of the numerous matters of interest which remain at this day in the town and neighbourhood. Shrewsbury still retains to a remarkable extent the appearance of former times, and the various picturesque views in the streets cannot fail to attract the attention of the visitor.

The stone pulpit which is one of this week's engravings is a remnant of the ancient Abbey of Shrewsbury, and was formerly in the refectory, which was doubtless a noble room. Of this once spacious hall, however, with the exception of the reader's pulpit, nothing remains.

The plan of this pulpit is octagonal: some broken steps lead through a narrow door, with its arched head nearly flat, to the interior: the southern half rests on the ruined wall, and looked outward, in the form of a small bay window: the corresponding moiety, which was within the hall, rests on a bracket, encircled with delicate moulding, which springs from a corbel, carved as a head, but now defaced. This part projects considerably over the wall, forming the basement, about 5 feet from the ground: an obtusely pointed, or rather conical roof of stone, is suspended 12 feet above the floor, on six narrow pointed arches, which have been decorated with trefoil heads. The western side is a blank wall, and that opposite contains the door.

The roof interiorly ascends to a Gothic dome, vaulted on eight delicate ribs, which spring out of the wall, without corbels or pilasters; and in the centre, at the intersection of the ribs, is a very fine boss, representing an open flower, on which is a representation of the Crucifixion, very delicately sculptured, with St. John and the Virgin Mary at the foot of the cross. The spaces of the three northern arches looking inward are filled up with stone embattled panels, to the height of 2 feet from the floor: on the centre panel are two crocketed tabernacles, with a small buttressed division, surmounted by a pinnacle. In one of these is the figure of an angel, in the other a female whom he is addressing: they seem to have represented the Annunciation of the Virgin Mary: the right-hand panel bears the figures of St. Peter and St. Paul, with their respective symbols: and that on the left a monk and a female in the monastic habit—probably St. Winifred and the Abbot Beuno. No panels ornament the sixth side, the arches of which are open. Like

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